

# NEW YORK CLIPPER

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## THE ANGEL OF THE SEA.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY CALEB DUNN.

'Twas a grizzly-bearded sailor  
Who had just come home from sea,  
And, sitting beside the firelight,  
This story he told to me:

"It was out on the fickle ocean,  
In a calm our good ship lay,  
Like a prisoner bound and helpless,  
For many a weary day.

"The water was still and glassy,  
And the tropical sunlight's glare  
Was spread like a burning mantle  
On the heavy and sultry air.

"I had floated adrift on the billow,  
With nothing encompassing me,  
Save the desert of sky above me,  
And the cold and pitiless sea.

"I had floated, with no companion  
But hunger, alone on the waves,  
Till some white-winged angel of ocean  
Saved me from a watery grave:

"But when on that sea of silence  
Our ship like a dead thing lay,  
And the pestilence quick and cruel  
Took our master and mates away.

"My heart grew well-nigh hopeless,  
And my shipmates were filled with gloom  
On that voiceless and palest ocean,  
Mid the quiet of death and doom.

"But we prayed, and our prayers were answered,  
The wind it began to blow,  
And a storm with the tempest's fury  
Made the billows as white as snow.

"We were only common sailors  
Yet we tried to manage aright  
Our ship, but she stranded and foundered  
On a reef at the dead of night.

"But we clung to the wreck till one morning  
Through a rift in the breaking mist,  
That hung o'er the turbulent water,  
Which the sun's hot lips had kissed.

"A pennon we saw waving brightly,  
Aye, gracefully over the spars  
Of a vessel fast bearing toward us,  
With the flag of the stripes and stars.

"And the voices all seemed familiar  
That hailed us from that wild sea,  
For the sailors that came to our rescue  
Had come from the land of the free.

"I have voyaged on many an ocean  
Neath that flag, with the bravest of men,  
But our beautiful star-spangled banner  
Ne'er seemed half so lovely as then.

"And a symbol of hope to the sailor  
That flag is, e'er waving above  
The rescuing ship of devotion—  
The sea's white-winged angel of love.

## MATTIE VANLEER'S MISTAKE

WRITTEN FOR THE NEW YORK CLIPPER,  
BY FRANK H. STANFORD.

It was a charming mountain resort, where the  
frivolities of fashion were ignored, and where  
genuine personal comfort were thoroughly appre-  
ciated.

The gentlemen were mainly men of letters, and  
the favorite among the ladies was Charley Delisle,  
a successful journalist and a poet of some distinction.  
He was handsome in person, suave in man-  
ners, fearless in action, and while tenacious about  
his own rights, was careful never to invade the  
rights of others.

As he was one evening sauntering along one of  
the shady paths, he heard someone call him by  
name.

He turned, and beheld in a bend in the path a  
pretty girl of eighteen summers, who was very  
self-possessed at other times, but who just then  
seemed rather flurried.

She was neatly dressed, her gipsy hat in her  
hand, the faint sunlight falling upon her finely  
poised head. She was robust in frame, and yet  
there was a certain degree of daintiness about her.  
Her eyes were dark and thoughtful, but not lan-  
guid; her cheeks wore the hue of health; her  
chin was dimpled, and her mouth especially hand-  
some, and very susceptible in the betrayal of emo-  
tions.

"Mr. Delisle," she said, the dark eyes but par-  
tially unveiled, her voice clear, but not entirely de-  
void of agitation, "I have been emboldened to ask  
your advice; that is —"

"I shall be very happy to oblige Miss Vanleer,"  
he replied, flinging away his cigar, and slightly  
lifting his hat.

She was pleased to know that he remembered  
her, though their introduction had been very inci-  
dental in its character.

"I would like to have your opinion of a poem  
which I have written," she said, her eyes prettily  
drooping.

She held out a folded paper and he took it.

"Some time, when you have leisure —"

"I can give you my opinion of its merits now,"  
he politely interrupted, already scanning the lines.

"Miss Vanleer, did you write this?" he asked,  
without looking up.

"Yes," she stammered, hardly knowing whether  
to feel pleased or offended.

"I would like to place it for you," he said.

She looked directly at him, not sure that she had  
caught his meaning.

"I wish to offer it to a magazine, if you do not  
object," he added.

"Oh, thank you," she exclaimed.

"I expect to be able to announce the nature of  
its reception within a week," he remarked, bow-  
ing, and passing on.

Mattie Vanleer stood alone in the path. She  
glanced after him, her heart in a flutter, her dim-  
ples dancing.

"He must have thought favorably of the poem,"  
was her mental comment. "He was very prompt  
and kind."

A week later he found her seated upon the  
rocks. He studied her expressive face and grace-  
ful attitude for ten minutes before he approached  
her.

"This is yours, I be-  
lieve," he said, tossing  
something into her lap.  
She was startled, and  
looked up at him in a  
shy, expectant way.

"My poem has been  
declined," she said, a  
failing inflection in her  
voice.

"No," he replied,  
leisurely seating him-  
self beside her.

She unfolded the bit  
of paper and saw that  
it was a check for  
twenty-five dollars.

Her heart beat so loud-  
ly that she almost fan-  
cied that she heard it.

"If you prefer it, I'll  
cash the check for  
you," he said.

"Oh, thank you!"  
she cried, trying hard  
to seem self-contained.

"Somebody would have  
to vouch for me, and  
I'd—feel embar-  
rassed!"

"It would be cashed  
without any hesitancy,  
for it is made payable  
to bearer," he said.

He handed her twenty-  
five dollars and she  
handed him the check.

"Have you thought  
of making a living with  
your pen?" he asked.

"Excuse me, Miss Van-  
leer —"

"You need not apolo-  
gize," she sweetly in-  
terrupted. "Such is  
my desire. Indeed, it  
seems the only re-  
source left to me," and  
she colored deeply.

"I feel as if I couldn't  
thank you enough."

He waved his hand,  
and changed the topic.  
They sat and talked for  
an hour, mutually  
pleased with each other.

She paid him the  
compliment of being an  
attentive listener, while  
her replies pleased  
him because so  
piquant and sensible.

"Your poem was en-  
titled 'Sunrise,'" he  
said, as he rose to de-  
part. "Could you  
write a companion  
piece called 'Sunset'?"

"I can try," she de-  
murely rejoined.

"There's plenty of  
inspiration among  
these breezy hills," was  
his reply. "You can  
venture to trust to my  
criticism again."

The poem was writ-  
ten and accepted, and realized the same amount  
as the other. She next handed him a prose ar-  
ticle. He read it, then shook his head.

"It is not 'fortunately' written," he said, with a  
smile, knowing that she would understand him.

"You can succeed in prose, I am sure. Select  
something that is fresh and emotional. One day  
you told me a pleasing little episode of your quiet  
life. Why not dress that up, and call it 'Home-  
sick Nora'?"

She looked at him in surprise.

"It is too simple an incident," she decided.

"Try it, Miss Vanleer," advised he.

The article was written and brought a good  
price. Miss Vanleer was very much elated; she  
was on the royal road to success; she began to  
form some very ambitious plans.

Charley Delisle frequently sought her society,  
and when they separated at the end of the season  
she awoke to the consciousness that she had lost  
her heart to him.

She spent the winter at home, nursing her in-  
valid mother. Charley Delisle did not write to  
her; she was not sure that he was in possession of  
her address; possibly he had already forgotten  
her existence; she, however, occasionally saw his  
name among the items of "Literary Mention."

"Mattie," her mother said to her one day, "don't  
you think it strange that none of your poems have  
been published?"

Mattie looked up, an odd flutter about her red  
lips.

"Yes, mother," she replied. "I've wondered  
and wondered! I'll write to the publisher of *The  
Argosy*."

She did so at once. Back came a courteous let-  
ter in reply, which said, in substance, that the  
publisher had never heard before of her or her  
poems.

To that she responded with a letter of particu-  
lars, referring to the checks made in payment and  
Mr. Delisle's cleverness in the matter.

The reply was more explicit than the previous  
one. The publisher of *The Argosy* had never re-  
minded her of any money—he did not enjoy the honor  
of Mr. Delisle's acquaintance, etc.

Mattie was at first nonplussed and then indig-  
nant.

"It was a shabby trick in Mr. Delisle," her  
mother commented, with a frown. "It was a deli-  
cate way he took to help us in our—our—desti-  
tution. I suspected it all along."

Mattie was so hurt that she ran to her room to  
have a good cry.

Mr. Delisle had deceived her; he had played  
upon her credulity; she had no genius; she was  
not on the high road to literary success; she had  
not even taken a preliminary step. It was a hard  
blow to her pride—a bitter disappointment of her  
hopes.

She took from her desk the manuscript of an  
uncompleted romance, which was to have been the



VERDI, COMPOSER OF "OTELLO," ETC.

one great achievement of her life, and tossed it  
into the grate.

"My memory of him perish with it," she mut-  
tered, a crushed, pinched look upon her face.

"My vocation is to make men's shirts at one dollar  
and a quarter per dozen."

A week thereafter Charley Delisle called upon  
her. It was only by a great effort that she was  
able to receive him with ordinary politeness.

What was her astonishment when he avowed  
his love for her, and besought her hand in mar-  
riage! Great was his astonishment, in return, to  
meet with a prompt rejection. She did not even  
attempt, by appreciative words, to soften the force  
of it.

"Miss Vanleer, I made a mistake; that is all,"  
he huskily said. "I deluded myself into the no-  
tion that you cared for me."

There was an untranslatable sparkle in her  
black eyes.

"I did care for you once, but do not now," she  
said coldly, bitingly. "I despise you too heartily  
for the deception which you practiced upon me."

"Deception!" he repeated, with a dazed look  
and tone. "There is some mistake. Perhaps, if  
you would be so kind as to explain —"

"Mr. Delisle, you know," she interrupted.

"Please don't keep up the hypocrisy."

The expressive red lips were curled in scorn.

Mr. Delisle rose, passed his hand over his hair,  
and fixedly regarded her, a hurt, mystified look  
upon his handsome face.

"Mattie, I love you dearly, and I've had some  
sweet dreams about our future," he slowly said in  
a low, hushed, vibratory tone. "I fancied that I  
had been kind to you, but it appears you thought  
otherwise. It isn't to be, it seems, and I don't  
know what I did to offend you. I might vindicate  
myself, but you won't let me. Whatever it is, and  
if it's cleared up in some way, won't you come to  
me and let me know? Or, at least, write?"

"That contingency will never arrive," she said,  
in a freezing tone.

He bowed and withdrew.

"I served him right," Mattie murmured, and yet  
she cried as if her heart was broken.

Two weeks later she met with another surprise.  
"Why, see here, Mattie!" exclaimed her mother.

"This paper has your pretty little poem on sunset  
in it."

"What do you say?" asked Mattie, but not be-  
cause she hadn't heard.

"It is credited to *The Opal*," her mother con-  
tinued.

"To *The Opal*!" echoed Mattie, sinking back in  
her chair, her eyes dilating with dismay. "*The  
Opal*! Why, mother, I wrote to *The Argosy*! What  
if I have blundered—and have gravely  
wronged Mr. Delisle?"

"Don't get hysterical over it," her mother ad-  
vised.

Mattie had already seized her portable writing-

desk. She wrote a  
letter to the publish-  
ers of *The Opal*, and  
they at once responded.

Yes, they had pub-  
lished both poems;  
"Home-sick Nora" was  
marked for the Febru-  
ary number; they were  
over-stocked with con-  
tributions, but would  
be pleased to make an  
exception in her case;

anything she might be  
kind enough to send  
would be at once con-  
sidered and—etc., etc.

Mattie cried again,  
but from joy this time.

She had won suc-  
cess; Mr. Delisle had  
not deceived her; her  
love for him returned  
with double force un-  
der the sense of her in-  
justice to him.

Oh, if she only had  
his address! She  
would write to him at  
once; no, she would  
go. The publishers of  
*The Opal* might give  
her his address—and  
they did.

Charley Delisle look-  
ed up from his papers.  
The lady who had call-  
ed upon him came  
nearer to his desk, and  
removed her veil.

"Mattie!" he said,  
rising in great agita-  
tion.

He thought of his  
dream of love, his pro-  
posal, the abrupt re-  
jection.

She bravely took up  
her errand.

"You said that I  
should come to you in  
a certain contingency,"  
she reminded, pallor  
in her face, the misti-  
ness of tears in her  
eyes, but with strange-  
ly steady voice.

"Yes," he said in  
keen anticipation, his  
face aglow.

"Well, I have  
come," she said. "It  
was better than to  
write—because so—  
so—eminently due you.  
You have been vindi-  
cated. I wronged you,  
Mr. Delisle, and I am  
sorry—very sorry."

And then she told  
him about the blun-  
der she had made. She  
looked so charming in  
her repentance that it  
was impossible for him  
to harbor any malice  
towards her.

He renewed his proposal, and was accepted.

## THE ACTRESS TO HER PHOTOGRAPH.

WRITTEN FOR THE NEW YORK CLIPPER.

Nearly twenty years ago.

Yes, for here's the date.

Boldly printed on the back—

"Eighteen sixty-eight."

Oscar was it? Sure enough.

Oh, how long and lean!

Now, if I am cast at all.

I must play the Queen!

I remember very well

When I sat for you

What a happy girl I was—

Proud and happy, too.

For I'd made my little "hit."

Though with scarce a line—

Yet the papers noticed me.

And the world was mine!

How the speeches through my brain

Wildly seemed to ring—

Oh! how faint and far I felt

Waiting at the wing.

And the "star" encouraged me!

Where they all could see—

Nothing very much for him.

Very much to me.

Mother sewed my pretty dress,

Silver blue and white;

Charley used to take me home

Every happy night.

Charley! What a fool I am!

Shall my tear-drops flow

For a love that lived and died

Twenty years ago?

He was jealous, I was young.

Pretty, spoiled and vain;

Though I held him very dear,

Yet I caused him pain.

"Harmless flirting," that was all;

But it made him stern.

So one day he went away,

Never to return!

Sometimes, when upon the stage,

Through the footlights' glare,

I imagine him in front.

Handsome, tall and fair—

Him who fled and never knew!

How my heart was rent.

While the girl before me now

Perished when he went!

EDWARD E. KIDDER.

A CATCHING DISEASE.—"There is something  
treacherous and unlucky about an opal," she said  
to her husband. "I prefer that my wealth should  
be in rubies and diamonds—if you please." "Yes,  
Jennie," he carelessly remarked; "but the Ori-  
entals don't think so; the capital of Turkey is Con-  
stantinople, you remember." "There!" she cried;  
"it's softening of the brain. I knew you'd catch the  
same disease that Mrs. Briggs' husband died of,"  
and she burst into tears.

## WHERE "PROPS" GETS DAZED.

DEAR CLIPPER.—Here is what often clouds poor  
Props' brains, and causes profuse "sweats" in the  
traveling company because trunks do not find  
right hotels.

Train is nearing next stand. Props is going  
through cars asking people which hotels they will  
put up at, so that he can have their trunks prop-  
erly delivered. The information he gets is often as  
opaque as the following:

Props to Leading-man—"What hotel?"

Leading-man—"Oh! I—I—let me see. The  
Grand Union is—well, hold on. (Calling to Lead-  
ing-lady.) Ah! Miss Leads, what were you saying  
about that hotel?"

Miss Leads is a bureau of information on this  
subject, and Leading-man goes to her seat and  
catches information, forgetting all about Props  
and his question. Props stares at them wearily  
while earnest stories of prices, of meals, and of  
more or less well-behaved elevators are discussed.

He then concludes to utilize time by asking the  
Low-comedian the necessary question.

Low-comedian—"Oh, I guess I'll—no, I think  
the last time I was here I stopped at—let's see, dol-  
lar and seventy-five, that one, eh? Wait a minute  
till I see Dan."

He hurries off to see Dan about it in the smoker,  
and never comes back to Props. That patient  
worthy now springs the question on the Juvenile-  
lady. She doesn't know till she gets there. She ex-  
pects a friend at the depot, and, if he isn't there,  
she'll be sure to tell Props. But she never does.

Props tries another. The Soubrette. Well,  
"she wants the very best house every time, and  
there is no use continually asking her. She would  
like it generally understood by everybody, and par-  
ticularly well understood by Props, that her trunks  
always go to the best in town." Yet Props al-  
ways asks her, for he remembers the circus there  
was once when her trunks made her put up at a  
house where they positively averred that they  
would not give her a room on the first floor for a  
fourth-floor price, even though the fourth-floor  
price seemed to her like first-floor figures.

The Heavy-man, when asked concerning the  
hotel, inquired of Props whether they called two  
beds in a room double in such-and-such a hotel,  
and Props said he didn't know. Heavy-man al-  
ways asked that question, and Props always quiet-  
ly assured him that he didn't know.

So the "information" goes on, and Props is  
finally left to do a heap of guessing; and trunks  
fly around to wrong hotels, and out once more and  
around to other wrong hotels, and Props and his  
business methods are alluded to again and again  
in unsubdued and full-chorus sentences.

CONN O'LEER.

## NO METAPHOR IN HERS.

DEAR CLIPPER.—Your "Queer Dream" leads me  
to jot down a conversation I heard recently:

"Charley, dear, what is a full hand? I caught  
the expression yesterday from someone."

"Oh, that's metaphor, love. For instance, Jay  
Gould holds a full hand. Any man with as much  
as he can attend to may be said to have a full  
hand. Sabe?"

"Oh, come off, now! Metaphor nothing—no, I  
don't sabe. Now, I heard Mrs. Whipple say  
yesterday that her hubby won a bottle of wine  
from you on a full hand when he and you were  
playing euchre or something at their house  
the other night."

Explanations being imperatively demanded  
now, they were entered upon with as good a grace  
as "Charley, dear," could command.

## IS HE THE FIRST VICTIM?

REED CITY, Mich., March 31, 1887.

EDITOR CLIPPER.—Dear Sir: I claim to be the  
first victim of the Inter-State Commerce bill, and I  
am not proud of the distinction. The Grand  
Rapids and Indiana Railroad issued me a rate-card,  
granting rates to me and my Operative Minstrel Co.  
until April 1. When I applied at Cadillac, Mich.,  
to their agent, I was informed that their company  
had called in theatrical tickets on March 27. I  
found the Michigan Central and the G. R. and I  
road both to have pursued the same policy, call-  
ing in tickets early, while all other roads with  
which we have dealt have continued to sell theat-  
rical tickets up to the night of the 31st inst. I find  
there is a very deep feeling among commercial  
travelers, theatrical people, and all others directly  
interested against the Inter-State Commerce bill;  
and if their influence could do it, the political in-  
terment of the authors and supporters of the bill  
would be so deep that there would be no resurrec-  
tion. I myself would like to be a pallbearer, and  
the funeral couldn't come off too quickly to please  
me. Respectfully, AL. G. FINE.

## SHE GNAWED.

"Talking of temper," said the quiet man, "I can  
tell you of a remarkable case of how a bad temper  
was kept under. When I was first married I no-  
ticed that when my wife was angry she never said  
anything, but at once disappeared into the cellar.

One day I followed her, and what do you think she  
was doing?"

"Praying," suggested one.



## THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, APRIL 5, 1887.

## LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week.

**The Thalia Opera Co. Open Well at the Baldwin—Jeffrey Lewis Discharges Harry Mainhall—"Ruddy Gore" Does Not Please.**

SAN FRANCISCO, Cal., April 5. BALDWIN THEATRE.—Last evening the Thalia Opera Co. made a pronounced hit before an immense audience, in "The Black Hussar."

CALIFORNIA THEATRE.—The Jeffrey Lewis Co., composed of E. J. Buckley and others, opened their season Saturday evening, April 2, in "The Child-stealer." Judging from the manner of its reception, the venture has a very dubious look. Mr. Marshall was engaged at brief notice to assume the role assigned to Harry Mainhall, who was notified by Jeffrey Lewis that his services were no longer required. Jealousy figures prominently as the cause of this break between husband and wife.

ALCAZAR.—This house did an immense business last week. "Not Guilty" was put on last evening, and will remain the attraction of the balance of the week. The piece was done in excellent shape. Gustavus Levick, Lewis Morrison and Jaguarine appeared in congenial roles.

BURBANK THEATRE.—Last week's bill is continued. Roland Reed has made an unmistakable success in "Humbert."

STANDARD THEATRE.—The Standard Theatre was dark all last week, on account of salary arrangements and the uncertain time between pay days. Several of the company refused to appear, and in consequence, Thompson's Opera Co. did not sing. "Ruddy Gore" was sung for the first time in "Frisco" last evening, at the Tivoli. The piece is not so good as the company, and failed to make a success. Charles Benton has been engaged to manage Woodward's Gardens. Harry Smart is to do the advance work for the Jeffrey Lewis Co. E. J. Buckley has been engaged for next season by the Booth-Barrett Co. Eleanor Calhoun has arrived in the city. Raymond Moore is a late engagement at the Vienna Gardens, which is crowded at every performance. "The World" was put on last evening at Morosco's Amphitheatre. The National Opera Co. will open for a brief engagement April 18 at the Grand Opera-house.

**A Hitch in the First Boston Hearing of "Ruddy Gore"—George Frothingham a Good Emergency Man—Sarah Bernhardt's Hub Opening—The Elks Get Some English Blood.**

BOSTON, Mass., April 5.

Everything was going along beautifully with the first production of "Ruddy Gore" at the Globe last night until the dark scene in the second act. Just before the curtain arose George Broderick, cast for Sir Roderick, fainted, and his understudy was called into requisition. The understudy failed to satisfy, and the curtain was rung down, allowing the stage-manager to explain. He stated that George Frothingham, who was in the audience, would kindly assume the role at short notice. Mr. Frothingham did so, and scored much success in his street clothes. As far as the opera goes, it must be said that a very friendly audience—friendly alike to the company and to the management—worked hard to put the stamp of popular success on it, and succeeded pretty well in their undertaking. The second act is disappointing and trite, particularly in dialogue. The opera had a first-rate cast, all things considered. Charles Reed made a success out of his Okapi role, his natural humorosity, fostered in minstrelsy, standing him in excellent shape. Phil Branson actually danced himself into the good graces of the audience by his fisher's hornpipe, uniquely and gracefully done. Sig. Broccoli was masterly as Sir Despard, and Helen Lamont made a sweetly demure Rose, singing tunefully and acting aright and playfully. Alice Carter was tip-top as Mad Margaret. The opera was costumed grandly, and staged with elegant accessories. The house was big. Sarah Bernhardt drew so heavily at the Hollis-street Theatre that the orchestra were forced out of seats. "Fedora" was the bill, and the house was probably satisfied at \$3 per head. Harry McGlen was complimented with a large attendance at his annual benefit at the Boston last night, when Margaret Mather opened a week in "Romeo and Juliet." Still, larger audiences have often been vouchsafed Harry, and he deserved better financial receipts. Considering the counter attractions, the Florences drew a fair-sized audience at the Park in "Mighty Dollar." The Museum did finely with "The Guy-rat." The Howard had a rattling house, and the audience got fine enjoyment out of a good bill. The Bijou and the Windsor saw prosperity when their doors opened. Wilson Barrett, E. H. Vandereft, J. H. Cobbe and Charles Hudson joined the Boston Elks Sunday night. Mike Kelly of the Boston Baseball Club will join Boston Lodge Sunday next, being transferred from Newark Lodge.

**Chicago Claims Hoyt's "Hole in the Ground" has a Chesnut Flavor.—A Loud Howl at the Inter-State Commerce Bill.**

CHICAGO, Ill., April 5.

Hoyt's "Hole in the Ground" opened to a mammoth house, scores being turned away from the Grand; but reception was chilly and the skit found few friends. The principal objection was it was too reminiscent of "Rag Baby." "Warrior March" and like and lacked originality of character-sketching to create enthusiasm. "Michael Strogo" filled Hooley's comfortably. "Ruddy Gore" opened second week at the Chicago to diminished house, and interest in it has fallen off so much that "Lorraine" will be substituted next week. In "Two Orphans" Kate Claxton had a fair attendance at McKicker's. Bishop, the mind-reader, does not draw well at Columbia thus far. The theatrical managers in Chicago are to hold a meeting at Hooley's Thursday, April 7, to howl and loud over the Inter-State Commerce bill. Zimmerman of James O'Neill's "Monte Cristo" Co. says new rates cost him a thousand extra this week. "Michael Strogo" paid seventy-seven dollars before they could take baggage from depot. Morris threatens to call in the "World" Company. "Parlor Match" is reported dead. Annie Pixley sent her hotel baggage direct to New York from her, and will experiment for a week before deciding upon future. McCaul admits grave doubts of his ability to make money on the road. Half hundred theatrical trunks reported stored in various hotels, waiting to see what hope there is in future.

## A Quiet Week in the Crescent City.

NEW ORLEANS, La., April 5.

Lowden's stock company at the Avenue is doing a fine business in "She Sings to Conquer." The Grand and St. Charles Theatres are closed for the season. The Academy and Faranta's are also closed during this (Holy) week. The Redmond-Barry Combination left April 4 for Mobile, where they lay off one week. Treasurer Maubert's benefit proved a grand success.

## Mrs. Clusett Calls Attention to a Bad Break on the Part of Manager Grieves.

LOUISVILLE, Ky., April 5.

At Macaulay's, "Evangeline" had an immense audience. Harris' Museum was packed at matinee, and "S. R. O." was put out last evening. The Masonic Temple is dark. The Buckingham did fairly well with a selected specialty show. The Grand Central was crowded as usual. The week opens auspiciously for all attractions. A. L. Grieves, proprietor of the Grieves Burlesque Co., who performed at the New Buckingham last week, left night of April 3, leaving behind Mrs. Clusett, one of the performers, penniless and destitute. She states she has received but only week's salary in five weeks, and that she has loaned Grieves her diamonds on which he raised money to carry his show out of town. The madame will proceed to Cincinnati, where Grieves shows this week, and attach his baggage.

## Business Continues Good in the Mound City.

ST. LOUIS, Mo., April 5.

Dixey commenced his second week to a good attendance. Jennie Calf drew full house to People's to see "Little Muffet." Louise Rial presented "Fortune's Fool" to a large audience. The plot is tiresome, but the strong tableaux make it attractive to the average theatre-goer. The Shadow Detective filled the Standard, and seemed to give general satisfaction. The Vokes Company arrived yesterday morning, and will rest till April 11. Prof. Steen and Martha Steen have engaged the Olympic April 10 to give an illustrated lecture on spiritualism.

## Chas. E. Verner Playing a "Lone Hand" that Captured the Cowboys.

KANSAS CITY, Mo., April 5.

Chas. E. Verner and company at the Ninth-street Theatre last night had everything their own way as the Cowboys and Gills were closed. The crowded house that greeted them seemed well pleased. Laura Dainty at the Museum is drawing well.

## Prospects of "Standing-room On" for Lawrence Barrett—Change of Dates.

ST. LOUIS, Mo., April 5.

There was a perfect jam on the opening day of reserved-seats sale for Lawrence Barrett. "Standing-room On" will be a luxury. Katie Putnam comes April 9, instead of May 8, as announced in my last. The bill is "Lena the Madcap." "Erma the Elf" and "Little Barefoot" at matinee.

## Programmes Pleasing Pittsburgh People.

PITTSBURGH, Pa., April 5.

Kate Forsyth, in "Faithful Hearts," opened to a large audience at the Opera-house last night. "Clio" filled the Bijou. "Night Owls" turned away people from the Academy of Music. The "Ring of Iron" did well at Harris' Museum. The Casino Musee had no room for the crowds.

## Pat Rooney Doing Well in the Flour City.

ROCHESTER, N. Y., April 5.

Pat Rooney appeared to "S. R. O." at both afternoon and evening performances at the Academy. "Lights of London" (Litt & Pore) had a large audience at the Grand. Ida Siddons' Burlesque Co. turned people away at the Casino. Salsbury's Co. is booked at Grand April 15 and 16.

## J. T. Raymond's Latest New Play.

MEMPHIS, Tenn., April 5.

"A Gold Mine" was acted to a good house April 1. The play is well written, but it is doubtful if Mr. Raymond will be any more, if as popular in the place than he is in his plays. Helen Tracy and Mrs. Allen achieved successes.

## The Forest City and its Current Attractions.

CLEVELAND, O., April 5.

The Euclid is closed. "The Little Tycoon" was presented at the Park to fair attendance. Farron in "Soap Bubble" opened to a good attendance at the Cleveland. Gus Hill's Co. appeared at the People's, drawing a very large attendance.

## "Humpty Dumpty" Turns People Away.

RICHMOND, Va., April 5.

Alfred Mico opened at the Pavilion Theatre last night. People were turned away before eight o'clock.

## Toronto Tidings.

TORONTO, Ont., April 5.

Lacy's "Planter's Wife" at Jacobs & Shaw's Opera-house and "Erminie" at the Grand Opera-house opened to packed houses last night.

## The Wilmington Outlook.

WILMINGTON, Del., April 5.

Turner's "Under the Gaslight" Co. opened at the Academy last night to less than "S. R. O." The weather is fine. We ought to have a good week all round, even if it is the most solemn one of Lent.

## Ball-players Leave Hot Town.

MEMPHIS, Tenn., April 4.

The Chicago, who to-morrow are to play the local team and then go to St. Louis, reached here last night from the Arkansas Springs.

## MISCELLANEOUS WIRINGS.

LONDON, Eng., April 3.

Grace Hawthorne as Gilberte in "Frou-Frou" scored a decided success.

CHICAGO, April 4.

R. Fulton Russell of Oliver Byron's Co. accidentally turned gas-fixture too far last night in his room at hotel. He was discovered to-day barely in time to save his life. He will pull through.

BALTIMORE, Md., April 5.

George Morthon's Co. in this city this week, play Washington, D. C., April 11-16.

BOSTON, Mass., April 5.

The Dockstaders' Minstrels opened at Horticultural Hall last night. There was a fashionable audience.

NEW HAVEN, Ct., April 5.

George W. Mitchell in "Shadowed Crime" began yesterday in Bunnell's Opera-house. The matinee showed a good attendance, and the house was packed at night, in spite of Holy Week.

CRAWFORDVILLE, Ind., April 2.

Archie White's Duprez & Benedict's Minstrels played here last night to a large house.

CINCINNATI, O., April 4.

May Adams' Co. filled People's Theatre yesterday.

WHEELING, W. Va., April 5.

"Nobody's Child" Co. opened well at the Grand last night.

MONTANA.

BUTTE.—Will H. Sloan, representing Mr. and Mrs. Geo. S. Knight, is in town arranging for his company, which opens at the Grand April 8. The people at the Grand are very much interested in the play. Sutter, May Chester, Jesse Forrester, Lillie Carroll, May Runnels, Lillie Morris, Florence Clayton, Stella Florence, Will Cameron, John Wilson, Harry Osborne, James Mullen, John Harlow and the Venetian Quartet—Mlle Tervet, E. Miller, P. Calamano and E. Garcia. Business continues good. "Maudie's Picnic" is the opening act, with Will Cameron as Maudie and James Mullen as Mulchey, assisted by the Comique Co. and "Keep Your Temper," a rather entertaining comedy by Mr. Cameron, is the afterpiece.

NEW HAMPSHIRE.

NASHUA.—At the Nashua Theatre, the advance sale for Joseph Jefferson, April 6, was the largest ever known in Nashua, nearly every seat being sold the first two days. Only standing room can be sold the night of entertainment. Prof. Sergeant of Boston presents the military drama entitled "The Battle of Gettysburg," by local talent, for benefit of the Grand Army, April 11. Boston Opera Co. are booked 21 and Rose Coghlan 28.

FRANKLIN.—Morris' New Opera-house was opened to the public March 31 with a concert by the G. E. Holmes Concert Co. of Boston, assisted by Nellie Morse of Franklin. F. D. Straffin is to manage the house.

CLAREMONT.—C. D. Henry's People's Theatre have been playing to rather slim houses the past week. Boston "Pinafore" Co. comes April 25.

## VARIETY AND MINSTREL.

CHARLES R. DOCKSTADER writes us that THE CLIPPER made a mistake last week in referring to Dockstaders' Minstrels, billed for Boston. We made no mistake. We knew, as well as he does, that his name is Charles R. Dockstader, and that he has a right to it. All we wished was to prevent our readers from fancying that we did not also know that the Dockstaders' Minstrels announced for Boston were not Dockstaders' Minstrels from Broadway and Twenty-ninth street, this city. Into the difference between the two gentlemen who were once partners under the professional name of the Dockstaders we did not propose again to enter.

H. C. BRYANT of Mackin and Bryant was struck in the face by a burning kerosene-lamp night of April 3, at the City Theatre. This was the sad end of a quarrel between himself and his wife. The latter was arrested. Mr. Bryant is in the hospital.

CHARLEY NELSON, the mite of the Nelson Family, received double salary last week. One portion was from the manager, and the other from friends in front.

W. P. SWEATMAN closes with Dockstaders' Minstrels, this city, April 9. Edwin French is not playing the banjo with this company now.

J. F. FEXTON of Howorth's Hibernica Co. has been suffering for some time with pneumonia at the Gridley House, Bristol, Ct.

CHARLES H. SWEENEY has closed his season with Al. G. Field's Minstrels. Ella Ireland has joined the company. Lawrence Diamond has been laid up with a bad throat. Business continues strictly.

PROF. H. M. PARKER informs us that he has been separated from his wife, Florence French, for more than three months.

WILL H. MAYO and wife—Josie Sutherland—have left E. K. Kidder's "On a Yacht" Co. This week, at the City Theatre, the trio report is in the city this week, resting. The trio report is that at the Boston Theatre last week they had space enough to rig their bars across the proscenium and give their act in a most striking manner. They were not known to England for a while yet.

W. J. GILMORE has sent out a circular to a number of vaudeville managers, suggesting that they co-operate in the organization of eight or ten variety companies to be played in rotation at the houses of the managers in the pool during those weeks when for lack of troupe, would be filled in with home shows or special bills.

M. B. LEAVITT informs us that he secured judgment to the amount of \$522, in the St. Louis, Mo. court, against Kit Clarke on account of money due.

FADY HUGHES and Nellie Oxford were in Glasgow and Carl Hertz was in Edinburgh at latest advice.

LEADVILLE, Col., records a divorce. Terry Ferguson and Maggie Le Clair are the parties.

THE FOUR TOURISTS with the Gibson & Ryan-Maggie Cline Alliance in Boston, Mass., this week, at the City Theatre, learned last night that G. Snyder, the walking-man, is at Kohl & Middleton's Museum, Cincinnati, where he has been for the past ten weeks, and not at Sackett & Wiggins, as stated last week. There appears to be another Snyder in the music.

A telegraphic letter from Louisville, Ky., which will be found on the second page of this issue, reports that Mrs. Clusett avows that she has a special grievance against the manager of Grieves' Burlesque Co.

THE P. P. P. HIPPEDROMS will reopen April 9. FRANK YOUNG of Young and St. Clair writes us that he closed on a week's notice at the Theatre Comique, Marietta, O., and didn't get any salary for the notice, at that. He holds L. Clark responsible.

MILLEN and MAGER, and Wylie and Sanford were playing in Belfast, Ire., a fortnight ago.

PETER RICE is at present managing the Big Four Minstrels.

DAVE SIMMONDS is again at his door-post at the London Theatre, this city. Edward Bull, the London's treasurer, learned last week that G. Snyder, the walking-man, is at Kohl & Middleton's Museum, Cincinnati, where he has been for the past ten weeks, and not at Sackett & Wiggins, as stated last week. There appears to be another Snyder in the music.

BEN LEAVITT is now doing active work with the Rentz-Santley Co.

MCCARTHY and COLEMAN will go with Benj. Maguire's "Tinseltown" Co. next season.

J. W. RANDOLPH of the Brooklyn Museum has joined with Lester & Allen in their "Early Birds" scheme. The Gilfords and Frank Sheppard (treasurer, and formerly of Sheppard and Hallam) will be of the party, which will play a burlesque and variety, female contingent. It is to start about Sept. 15.

W. J. HALEY made their New York debut at Miner's Eighth-avenue Theatre night of April 4. By 10 o'clock the new troupe had been made to remain out all summer, playing mostly in New England. The Spring season commenced this week. Love and Clinton closed.

SMITH and ROWLAND on April 4 made their first appearance at the Eighth-avenue Theatre, this city, in three years. Their friends of the Columbia Club visited the place in the evening, and were much pleased with the presentation of the troupe with handsome banners.

PATRICK NELSON is to star in "A Night in Jersey" ("McFadden's Suite") revised and recast by Adolf Seidel, man goes with the company, to do the effects and the spirit scene. Richard Fitzgerald thinks so well of the play, that he is considering an offer from the Frisco Wigwam. Mr. Sylvester is curious to test the glorious climate, and he may steam that way.

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## ALPHABETICAL ROUTINGS.

22- To insure insertion, routes must be mailed so as to reach us not later than Monday morning.

## DRAMATIC.

ABERSTOWN, Ullie—Reading, Pa., April 4-9, Waterbury, Ct., 11-16.

Aldrich's, Louis—Washington, D. C., April 4-9, Baltimore, Md., 11-16.

Arnold's, Harry—Hannibal, Mo., April 7-9.

Arizona Joe—Nashville, Tenn., April 4-9.

Arden's, Edwin—Grand Rapids, Mich., April 11-16.

Atkinson & Cook's—Dover, N. H., April 4-9, Salem, Mass., 11-16.

Adams, Harry F.—Jacksonville, Ill., April 4-9.

"Adonis" & "Rice"—St. Louis, Mo., April 4-9, Cincinnati, 11-16.

"Arion of the World," W. J. Fleming's—Chicago, Ill., April 4-9.

Atkins, J. H.—London—Springfield, Mass., April 11, 12, Holyoke 13, Worcester 14-16.

Brown's, Edwin—Stockton, Cal., April 7, Sacramento, 8, 9, 10, 11, 12-16.

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## CALIFORNIA.

**SAN FRANCISCO.**—Bartholomew's Equine Paradox will make a tour of the entire Pacific Coast next summer. E. J. Buckley has been engaged for leads with the Jeffreys Lewis Co. D. S. Vernon, agent for Robinson's Circus, is en route to this city to arrange for the approaching visit of the company. Clement Bennett, the former husband of the late Constance Murielle, was recently married in this city. Edward A. Glover, mimic, has been engaged to appear at the Vienna Garden with the company composed of John Merritt, Bertha Waring, Sophia Mortimer, Annie Ryner, Roscoe Atkins, G. C. Murray has been expressly engaged to enact the star role in "Lost in Frisco." Bath Williams will appear in "East Lynne" at Granby's Opera-house, Oakland, next week. F. B. Ward will appear at the California Theatre April 20. Mrs. Langtry will summer in California. M. B. Leavitt has offered Mark Thall good inducements to manage one of the companies he intends to send to Mexico. Mr. and Mrs. Chas. J. Edmonds, George Woodthorpe, Ned Cooper and others have organized a company to play through the State. "The Two Orphans" will be their principal piece.

**LOS ANGELES.**—A good house greeted the opening of the Pyke Opera Co. March 21 in "Prince Methusalem." They played "Queen's Lace Handkerchief" 22, "Oath of Love" 23, "Boccaccio" 24, 25, and "Prince Methusalem" 26 to good business. Jennie Winston and Louis De Lange made great hits. S. W. Keene is business manager of the company. The past week the Grand remained closed, Carleton's Opera Co. being the next attraction, playing week of April 4. Sam Hall is in town looking after the interests of the Grismer-Davies Co., who follow for one week. The Pyke Opera Co. played the Grand circuit the past week under the management of Manager Warratt of the Grand, who controls the entire circuit.

## INDIANA.

**INDIANAPOLIS.**—I have been informed by the management that the Grand and English's Opera-houses have opened their doors for April and May, with the exception of the dates given below.

**GRAND OPERA-HOUSE.**—Lawrence Barrett is booked for April 22, 23, and Edwin Booth May 5. I was wrongly informed in regard to Sam Smith Russell's coming, April 11, 12, 13. My latest information is that he is not to be here. The Grand is booked for the Abbott Opera Co.'s engagement of three nights, beginning 31, is very large. The house was dark the first part of last week.

**ENGLISH'S OPERA-HOUSE.**—Wilson & Rankin's Minstrels will make a one-night stand April 11. The State oratorio contest will occupy the house 14, Kate Castleton in "Crazy Patch" comes 15, 19, 20. Louis Aldrich, in "My Partner," received very liberal patronage March 24, 25, 26.

**DIXIE MUSICAL.**—Hardie & Von Leer's Co. are due week beginning April 11, followed by "One of the Bravest" 18, George C. Boniface in "Streets of New York" on 19, 20, 21. S. N. Wood's Co. did good business last week.

**NOTES.**—George Dickson and family and John Dickson have returned from an extended trip of six weeks to the South and West. They give a very glowing account of their tour, and their friends will be pleased to hear of it. They gained several pounds during their vacation. J. S. Kusel was here last week in the interest of "Streets of New York." Duncan B. Harrison of Rice's "Evangeline" Co., familiarly known in these parts as "Papa," was with us for a few hours 30. Stella Boniface is to play Alida Bloodgood in "Streets of New York" during their Chicago engagement next week.

**LOGANSPORT.**—H. T. Chanfrau, in "Kit," played here March 28 to a very small audience. He arrived here in a very bad time, having come right on top of the Wilber Madison-square Co., who played at cheap prices, and gave the people all they wanted for a time to come. The Gilmore Chorus (home talent) gave a concert 29 to a packed house. April 1 we have T. P. & W.'s Minstrels, and on 4 Jack Burke gives exhibition of boxing, assisted by local talent; 11, the Wilber Madison-square Co. for one week, and on 25 "The Two Jacks."

## COLORADO.

**DENVER.**—At the Tabor Grand Opera-house April 4 and week, Robinson and Crane in "Comedy of Errors," to be followed by Thatcher, Primrose & West's Minstrels, one week. Louis James and Marie Walnwright did fine business March 28 to April 2.

**DENVER MUSIC HALL.** having been leased by Ed. C. Leichsweil, has been equipped as a second-class theatre with a new stage 25x27ft., and entire new scenery. It will be opened 31 by the Dot Putnam Co. in "Fanchon the Cricketer," for an engagement to continue week of 4. On 14, 15, 16, Halliday's Georgia Minstrels will have the boards.

**THE PALACE VAUDEVILLE.** This theatre will open the week 4 with the following: Sherwood and Meredith, Nellie Neville, Lizzie Latour, May Forrest, Bessie Lamar, Frank Geyer, John Lord, Joe Byron, May Blanch, John Hallitt, Wm. Raymond, Grace Gordon, Lottie Rogers, Ada Adair, Nettie Davenport, Nola Forest, Rosa Gore, Millie Thomas, Lew Spencer, Nellie McMahon and Jas. B. Crosby. Business continues good.

CALIFORNIA CONCERT HALL remains closed.

**PUEBLO.**—At Deremer Opera-house, the next attraction is Louis James and Marie Walnwright, in "Virginius" and "Hamlet," April 7, 8, Rice's "Evangeline" Co., under the management of W. T. Wilson, played to two good houses March 24, 25. Arthur Belan's "Nancy & Co." were booked for 29, 30, but on account of the Inter-state Commerce Law, were compelled to cancel their engagement. At the Pueblo Opera-house, a series of war scenes, under the auspices of Union Post, G. A. R., were given to fair attendance 23, 24.

## WISCONSIN.

**MILWAUKEE.**—Last week was another dull and uneventful one. The Grand Opera-house remained dark. "Michael Strogoff" not filling dates as booked. James O'Neill in "Monte Cristo" April 7, 8, 9, Walters' Comedy Co., supporting Nellie Walters, 10, Gilmore's Band 11 and 20.

**THE NEW ACADEMY.**—Thatcher, Primrose & West are sure of large business matinee and night of 3. Thorne's "Blossoms" close a satisfactory five nights engagement 1. Oliver Byron 8, 9, 10, "May Blossom" 11 and week, Kate Claxton 17.

**PALACE THEATRE.**—Burt G. Clark in "Rondo" attracted fair-sized audiences 1, 2, 3. A. G. Field's Minstrels 8, 9, 10. One of the "Bravest" (third visit), the first of the week, did a large business. D. E. Bandmann 11 and week.

**PEOPLE'S THEATRE.**—Sanford and Williams, Alphonse King, Kittie Wolf and Richard J. Riley, supported by the stock in "Ragged Jack," are the bill for week commencing 4.

**STANDARD THEATRE.**—Standing room was at a premium all last week and F. Mitterwurzer was secured for two more performances 6 and 8, when "Dr. Weape" and "Die Lauber," will be presented. "Die Goldbauer" benefit for Franz Hillmann 10.

**DIME MUSICAL.**—Mamie Clayton, Robinson Bros., Rick Family, living half-brother and the mysterious Rose in the curio-parlor, with Cooper and Lovely, Ricardo Bros., C. W. Williams, Zouave Children, and the Parvulini Troupe in the theatre, are the bill for week opening 4.

**HAPPENINGS.**—Royce & Lansing's Beltingers were in the city last week, preparatory to starting on their Spring tour, which commences at Beaver Dam 4. Ray Royce, Webb Lansing, Nellie Hoskins, Lizzie Royce and W. E. Harris (advance) comprise the company. E. E. Zimmerman was here, ahead of James O'Neill. During the illness of Frank Griffin, W. E. Sheridan over the balcony box-office, 27, E. Sherwood gave a piano-recital at Grand-avenue 31. Maud Huth was quite ill during her engagement at the People's.

As wired you last week, James O'Neill has begun suit against Jacob Litt. Mr. O'Neill claims \$5,000. While in Minneapolis Mr. O'Neill telegraphed Mr. Litt that if he allowed Horace Lewis to present Fechter's version of "Monte Cristo" a suit would follow, and be called his attention to the warning in THE CLIPPER. Mr. Litt wired Mr. Lewis, who replied: "Am not playing the Fechter version," whereupon Mr. Litt allowed Mr. Lewis to play.

In reply to Manager Marsh's suit for non-fulfillment of contract, Chas. E. Andrews says that his dates at the Grand were cancelled last December, he having a clause in his contract which gave him the privilege of cancelling at any time.

Primo and West. E. F. Thorne had to close here on Friday, in order to reach Baltimore by Monday. Saturday, the Academy without an attraction for Manager Litt offered to pay half Manager Wood's salary if the company would play Saturday. The price of a special was telegraphed for \$850 was the answer. J. L. Ashton has not played his part so well since, and Manager Litt is as dumb as an oyster. Tom Chandler's Co. appeared at the Grand under R. L. Marsh's management will be E. Emmet. Robbing & Co. will soon publish some new minstrel songs.

## KANSAS.

**ATCHISON.**—At Price's Opera-house, Louis James and Marie Walnwright, March 23, in "Virginius" 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

**ATCHISON.**—At Price's Opera-house, Louis James and Marie Walnwright, March 23, in "Virginius" 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 85































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TO THE LEADER OF CLEVELAND THEATRE ORCHESTRA—DEAR SIR: I wish to thank you in behalf of Corinne and myself, for the great pleasure you have given us on the past week, by the excellent rendition of OUR music, not forgetting YOUR OWN most charming selections by your SUPERB ORCHESTRA. I assure you it has been a very pleasant week to ME and MINE, and one never to be forgotten, and will look forward to our return most anxiously.

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roducing the famous "Corps de Afrique." The above drill, in their new and mag-

nificent uniforms, will be given on North Side of Union square, Monday, May 23, at

11.30 A. M. PASTOR'S FOURTEENTH-STREET THEATRE, Monday Evening,

May 23. Weeks of May 30, June 6, open for week stands. Address

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Want a Positive Novelty for Street Parade.

OPENING AUGUST 20. 40 WEEKS' ENGAGEMENT.

No DRUM-MAJORS, BUGLERS OR LIGHTNING DRILL ARTIST need write. Must be something entirely new and in keeping with the

**Finest Street Parade Ever Seen With a Minstrel Show.**

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**FIRST-CLASS PIANIST THAT CAN READ AT SIGHT**

(Young man), Two Little Girls that can do specialty and song-and-dance for child's

parts. For long season. State full particulars and lowest salary. Address

**A. R. WILBER, Dayton, O.**

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ALL PEOPLE ENGAGED FOR

**FRANK A. ROBBINS' NEW SHOWS**

will report for rehearsal at 8 o'clock on the morning of Wednesday, April 20 next, at the show lot, Frenchtown, N. J.

Anyone failing to be there at that time their engagement will be canceled. **FRANK A. ROBBINS.**

**A GREAT HIT.**

**"Have One With Me."**

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BRADHAM. PRICE, 40c. DISCOUNT TO THE PROFES-

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**"Only a Baby's Tiny Shoe."**

**FRANK LEO,**

the talented Dramatist and Actor, writes:

"I am singing with immense success your song, 'ONLY A BABY'S TINY SHOE.' It is an undoubted hit."

Send six 2-cent stamps and programme for copy and orchestra-parts to

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132 Canal street, New York.

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80 Foot Round Top.

In good condition. Made for dramatic business by James

Martin & Son. Complete with all ropes, poles, lights,

raised seats, ladders, chairs, stage, etc. Ready to put up

at once. Cheap for cash. E. O. ROBERTS, Friendship,

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**Vananda's Operatic Orchestra and Brass**

BAND, Nine Men, at liberty about May 20 to Sept. 20. Third

season at White's Opera-house, McKeesport, composed of

the best musicians in the profession (including Hubert

Christie), the celebrated Slide-trombones and Xylophone

Soloists, will accept an engagement for brass and string;

good references. Responsible managers of Summer or

Seaside Resorts, please address

**A. W. VANANDA,**

Leader Band and Orchestra, McKeesport, Pa.

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ALL PEOPLE ENGAGED FOR THE

**Lowndes & Hoffman Mexican Pavilion Circus**

will report at Winterquarters, Frankford, Philadelphia,

Pa., April 13, for opening April 14. N. B.—Will engage a

few more Peaks, also would like to buy cheap or hire

Calliope. Address **LOWNDES &amp**



## STAGE FACT &amp; LYRIC FANCY.

## A GARNERING OF SANCTUM SWEEPINGS.

It sounds a trifle incongruous to hear modern variety funnysims in imported comic-operas, delivered by impressively costumed nobles of some hundreds of years ago, but the audience seem to laugh before they think; so the particular growler should philosophically do the same, and resignedly grin at the work of the "localizer."

AN OLD FRIEND of the late Edward I. Tilton furnishes us with a valuable addendum to the interesting article published last week. He says that the deceased was an amateur from 1840 to 1845, that his stage-name was Eaton, and that he was a member of both the American Historians and the Forrest Dramatics, who used to play in St. John's Hall, in Frankfort street, on the site of French's Hotel. But as the American Historians absorbed the Forrest Dramatics, Mr. Tilton, who certainly belonged to the former, may not have been a member of the latter.

It is a marvelous satisfaction to at least three-fourths of the audience to find out, by a simple reference to the playbill, that the gas specialists introduced are the work of Metre & Co., and a still sweeter benefit to know that Ed. G. Solder (and brother) really did all the solo plumbing features of the establishment. We say that three-fourths of the audience will be likely to appreciate this information. The other fourth may not possibly care a tinker's ham what the names of the parties are who are perhaps willing to knock a little off the regular price if "properly billed."

A NOTED foreign music-publishing house is said to have refused a collection of Mendelssohn's compositions many moons ago on the ground that music had been exhausted and new work could not be written. They would have been surprised could they have looked ahead in those days and have seen the loads and loads of music turned out without an effort, and all "new and original," too.

YOUNG poets and journalists, and a few young actors, as well, will grieve to learn of John Godfrey Saxe's death. That singer of excellent verse had befriended many of them in his brighter days. One of them long ago chanted his praise. Out of the fullness of a sincerely grateful heart, Marc Cook to CLIPPER readers, "Vandyke Brown" also) had expressed his gratitude to the man who, now, like him, at rest, Mr. Saxe was not only a poet and journalist. He had also been a pleasing lecturer throughout the land.

WHAT words of comfort these for the aspiring dramatists? One who is supposed to know says that managers generally admit the fact that too much literary talent tends to operate against the success and popularity of a dramatist. Now, then, let them all sail in with renewed pen—and just let it slide.

THE PIANO-SOLOIST will be wise, we think, who abjures Chopin; for, no matter how well he may render the delightful master, the critics will find it all-nigh impossible to refrain from declaring that there was a slight, or a total, failure to grasp the intellectual side of the pensive composer, despite the palpable ability of the general technique. This mysterious, romantic interpretation always seems to belong to Chopin opinions—and it sounds very nice, indeed.

It is suggested that "thapists," coined from the Greek, would be a good word to apply to those managers who periodically start out companies upon the road only to have them return home early. Conceding that they have none but the best intentions, they are simply undertakers; and so are the "thapists."

THOSE who imagine that the reproduction of the music of quaint old dances is about exhausted in the rejuvenation of the gavotte, pavan, minuet, bolero, chacone, coranto, saltarello, tarantelle, segidilla, etc., will be, presumably, gratified and a bit astonished to learn that there are still left the furlan, kalamanka, galliote, guaracha, loure, lunda, bourree, branle, canarie, bacchia, and a few dozen others that slightly hurt our pen. But, if these dances are mysteries to us, how much more superficial in knowledge will we feel when we talk of instruments! There are, of course, many persons to whom even the general, mandolins, bassoons and the like are mysteries; and again there is a large class who, while being on most intimate terms with the last-mentioned instruments, came to a dead standstill at the bacciollo, the viol de gamba, the lra guitarre and similar rather stay-at-home instruments. But there are a tiny few, comparatively, who know that there ever existed such instrumental affairs as the bombax, the crowle, the epinette, the becopalocco (a sort of big Italian bagpipe), the calascione, the nakokus, the masrakitha, the kabaro, the guddak, the becken, the buccina, the bandora, the moraulos and a little host of other gentle names which you would naturally think belonged to wonderful menagerie animals, had not our patient research made plain to you the exact genus of the things in question.

A PORTRAIT of Giuseppe Verdi, the composer, appears on The CLIPPER's first page. His crowning work, "Otello," has revived interest in his career. He was born in 1814 at Roncole, in the Duchy of Parma, where his father was an innkeeper. He was musically educated at Milan, and in 1839 issued his first work, a musical drama called "Oberto di San Bonifazio." Since then his busy pen has turned out "I Lombardi," "I Trovatori," "La Traviata," "Attila," "Macbeth," "Laide Miller," "I Due Foscari," "Rigoletto," "Un Ballo in Maschera," "Nabuccodonosor," "I Masnadieri," etc.

It is not pleasant for a star to realize that the receipts of the opening night of an engagement are surpassed by the advance sale of the attraction that is immediately to succeed him. Yet this happened here last week; and the succeeding attraction was to be neither a star nor a leg combination. It cannot be urged that Lent was the cause, because the advance-sale itself was for Holy Week. It was Legitimate vs. Sensational.

THE plenty-of-time-on-his-hands crank who loves to discover series of job-lots of curious facts that have heretofore escaped attention is at it again. This time he is a doctor, and he prattles of singers and their voices. He says tenors and sopranos dine early because the voice is higher before eating; but where does it catch the baritone and basses? Stimulants, he continues, make the voice lower—therefore tenors are sober, but a basso drunk is no harm. He also insists that the voice is higher in Summer than in Winter, which suggests the colder-in-Winter-than-in-Summer "gag," and which contains just as much information and as deep accuracy than a column of these wild guesses and speculations.

## DEATHS IN THE PROFESSION.

**Mrs. COOL WHITE** died in Brooklyn, N. Y., March 25. She was a native of Pittsburgh, Pa., and was born Eliza F. Bonham, her parents having been French. She was beautiful in her youth, and was for many years on the dramatic stage, her debut having been made in her native city, under the management of the late Francis Courtney Wainwright. In 1837, after years she became popular with Western audiences, playing not only in comedy roles of mark, but occasionally leading business also. She became the wife of William Miles Foster, an excellent actor, who died about a dozen years ago, although the twain had separated many years before that. Mrs. Foster made her first appearance in this city, as the Countess in "The Stranger," during the season of 1851-2 at Broughman's Lyceum. She last appeared on the stage when she played "The Girl of the Year," having been engaged to that minstrel in 1861. She was at the Academy of Music, this city, in 1862, playing Mrs. Fitzgibbon for the benefit of the R. G. Triphun Asylum. Her funeral occurred in Brooklyn on March 27.

**EDWARD A. MENTZER**, leader of the band with Forepaugh's Circus, died suddenly in this city April 3 of pneumonia. He was fifty-three, and had been in the city since 1861. Mr. Mentzer had traveled all over the country with Forepaugh. He was a native of Covington, Ky., where he was born about 1810, and his father was in the show business before him. He leaves a wife and a young son.

**JACQUES RAWLINGS**, manager and proprietor of the Theatre Royal, Halifax, Eng., for the past twenty-five years, died March 16, aged sixty-six. Mrs. ANELLA CHAPLIN (nee Millie Arden) died in Liverpool, Eng., March 16, aged seventy. J. FALCONER YOUNG, an actor of forty-five years' experience, died suddenly March 18, at Stirling, Eng., where he was playing "Old David" in a new play. He had acted at about every prominent theatre in England. EDWIN MIDDLETON, aged forty-seven, and Alfred Middleton, aged fifty-three, both of the Middleton Marionettes, died in England, the first named Feb. 17 and the last March 11.

**THOMAS BLACKWELL**, who built the stage of the Chestnut-street Theatre, Philadelphia, and was connected with the house as stage carpenter for twenty-five years, died last week of typhoid pneumonia, aged sixty-two. He had many friends.

## PROFESSIONALS' BUREAU.

**Wants of Managers and Performers, Vacant Places, Movements of Artists, Press Notices, etc., etc.**

**DRAMATIC.**  
An entire company is wanted by Manager O. P. Sisson or his presentation of "Uncle Tom's Cabin." He has underlings and specialty people and other people and other people. People are wanted for dramatic company by E. S. Sullivan. Marguerite D. Flury advertises for a place for a leading lady, an amateur. Those active artists, the Dalys, with pretty Little Derris at their back, will have a new comedy next season. He is as yet unchristened, but the promise is that it will be merry with song and brist with dance, and mounted in a literary manner. Thomas A. Daly and John J. McNally are co-authors in "The Dalys' New Comedy." The Dalys of the Athenaeum, Boston, Mass., will manage the Dalys in their new play, and are prepared to book now. Harry McVeigh can be engaged for two or three weeks. His address is 12 E. Walnut street, Louisville, Ky.

An American play is offered for presentation by H. J. Morris. The People's Theatre, Omaha, Neb., is looking for next season, and an especially strong attraction is desired for the reopening, Aug. 20. It will close July 5, for the summer and for Manager F. C. Sisson. He tells us that he will refit the house throughout and increase the seating capacity. There are a few weeks open in May and June.

James Owen O'Connor, tragic actor, can be engaged for stock or star. He can be addressed of care of this office. People are wanted for Jennie Goldsworthy's company. A juvenile man and a property man can secure engagements with Manager Harry Barlow.

Thompson & Way, managers of Brunt's Opera-house, Liverpool, Gt. Brit., are ready to book for seasons of 1897-8. Special attractions are wanted for Fair-days. A few good dates can be secured at the Opera-house, Owensboro, Ky., by addressing the manager.

Good dates at the Masonic Temple Theatre, Louisville, Ky., are named in Manager A. L. Bourlier's card. Brunt's Grand Opera-house, Grand Rapids, Mich., after June 1 will be under the management of Fred G. Berger. Dates can be arranged now by addressing as per card. The house will seat 1,600.

A leading lady is wanted as per H. W. Grey's card. Capitola Forrest is at liberty for the coming season. Musicians who can play small parts and an actor for Marks are wanted for "The Girl of the Year." Co. Atherton & Atkins' "Checked Life" Combination, with Edith Croll as the star, has a few dates open for Buck and Andy. Bucking-horn cowboys' parade, etc., are among the sensational features.

A property man is offered an engagement by Thayer & Churchill. "Charles Guinness' "Fun in a Grocery" Co. will be an attractive feature of the amusements offered in Richmond, Va., next week.

**MUSICAL.**  
A cornet or clarinet soloist and pianist is called for in the card of W. H. Hutchins. Colored musicians that can double in brass are wanted by F. W. Washburn.

R. C. Barbour, cornettist, is at liberty. A. K. Sedgwick, orchestra-leader, violinist and cornet player, can be engaged. A military band and orchestra can be engaged for Summer resort or traveling troupe. See W. H. Smith's card.

A. E. Kieckhefer's Orchestra can be engaged for the Summer season. They are now playing at Jacob's Theatre, Cleveland, O., where they contain testimonials as to the efficiency of this orchestra.

A banjo-player is wanted, as per "Singer's" card. T. E. Turner, baritone and slide-trumpet player, can be engaged. "Only a Baby's Tiny Shoe," a successful song, published by Isidore Prager, is wanted for the coming season.

"Have One With Me," Ed. Harrigan's new song, is published by W. A. Pond & Co. See card. "Musical" advertisements for the coming season. Vandana's orchestra and brass band will be at liberty shortly until September. They are playing at White's Opera-house, McKeesport, Pa.

A bunch of flowers and new waltz song by Ion Arnold, and "The Spot Where the Old Folks Sleep," a song-and-chorus by Meyers, are published by F. A. North & Co., as per card. Tony Clark, tuba-player, can be engaged.

De Metz advertises for a pianist. A pianist is wanted by K. Keene. Lovers of the "mother" and "home" songs will be interested in C. D. Blake & Co.'s advertisement in another column in this paper.

New and take-the-songs are advertised by Harding. L. M. Eccleston, clarinet player, advertises for an engagement. Charles D. Blake & Co. advertise a list of typical and sensational songs in this issue, that will be of special interest to the profession.

"We're All Good Boys," a new serio-comic song is published by T. B. Harms & Co.

**VARIETY.**  
Lolo Sylvester and Lola finished a successful engagement at the Boston Theatre, this city, last week, and Charles departure for Europe they will play a few dates. R. Fitzgerald is their agent. See card. Jarvis and Brice, acrobatic song-and-dance performers, comedians, etc., can be engaged.

The Palace Theatre, Manistee, Mich., will open April 14. Tuxworth & Crane are the proprietors, and J. C. Murphy the manager. Performers and property man are wanted. Specialties are called for at the Central Theatre, Albany, N. Y. See Peter Curley's card. Dr. Geo. B. Sawtelle, as stated in his card, is prepared to book engagements for the St. Bernard calvary. The De Mott's Twin Brothers, who have been engaged to depart for Europe they will play a few dates. R. Fitzgerald is their agent. See card. Jarvis and Brice, acrobatic song-and-dance performers, comedians, etc., can be engaged.

Denier's Pantomime Company strongly endorses their act as the best performance of the kind that has been seen in New York.

Sparks Brothers' Australian Specialty Co. advertises for people who play brass. A troupe of dogs is wanted. A thrilling, thunderous, breath-taking spectacle of wildly flying chariots and heroic male and female characters. Every afternoon at 2 and 8 o'clock. Doors open an hour earlier.

All the Immense Circus retained, and the Hippodrome races and contests added.

**P. T. BARNUM'S FOREPAUGH'S HIPPODROME,**  
GREATEST SHOW ON EARTH.  
Combined (for this city only) with

with all its thrilling and daring races. Terrific Roman Chariot Racing. Thrilling Roman Double Team Racing. Wild, Dashing Male and Female Jockey Races. Daring and Fearfully Rapid Hurdle Racing. Monster Elephant Races. Pictureque Camel Races.

Funny Clown Sulkies Races. Lovely Lady Jockey Races. Monkey Jockey Races. Desperately Contested Races of All Kinds. Perilous Performances on the Flying Gymnasium. Three Rings, Double Barrel, Museums, Etc., and Grand Roman Racing Circuit.

A Double Programme of Over 100 Acts. King Tassel's Wonderful Hair Family. The Boxying Elephant, John L. Sullivan. WILLIAM HENRY AND AGNES BECKWITH, the Celebrated Champion Swimmers. Blondin, the Horse Tight-rope Walker. The Ribbon Troupe of Aerialists.

JULIO'S Life-like Reproduction of a Continental scene, dealing wholly with the Revolutionary War, of sterling worth, being full of dramatic incidents and sensational effects, would like to meet responsible party with energy and capital to immediately place it before the public, having prospects of the Museum Circuit if considered desirable. Cost of production small, compared with excellent results, and the enormous play, meaning strict business, solicited. A splendid opportunity for a man of brains and push. Address WM. H. MORRIS, Reading, Pa., until April 16; later care of CLIPPER.

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ALSO MUSICAL TEAMS AND COMEDIANS (BLACK FACE); Outdoor Co., etc. Season commences April 15. **GRAHAM BROWN,** Electric Bell Co., Eastview, N. Y.

**NEW AND TAKING SONGS.**  
"The Exile's Lament," by J. F. Mitchell; sung by John Walsh, William McMahon, Annie Hart, Maggie Clough, Ned Barry and many others with wonderful success. "The Scotch Brigade," song and chorus, J. F. Mitchell, and latest song, "A Flower I Found in Mother's Bible," song and chorus, by Henry Smith. 2c. each, or 3 for 50c. HARDING'S Music Office, 232 Bowery.

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BY J. F. FERGUSON; MUSIC BY H. P. DANKS. Sent on receipt of 25 cents to any address. Roma written. No music. State style of business, address. J. B. FERGUSON, 120 Spencer street, Rochester, N. Y.

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ONE MORE 80 OR 100 FOOT ROUND-TOP CANVAS WITH ONE OR MORE MIDDLE PIECES, CORDAGE, BLOCKS, TACKLE, RAIL, RINGS and sidewalk complete. Address C. O. HUNTER, Box 52, Culbertson, Neb.

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URE HARRY AND AGNES BECKWITH, the Celebrated Champion Swimmers. Biondin, the Horse Tight-rope Walker. The Ribbon Troupe of Aerialists.

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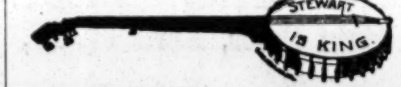
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